

T H E

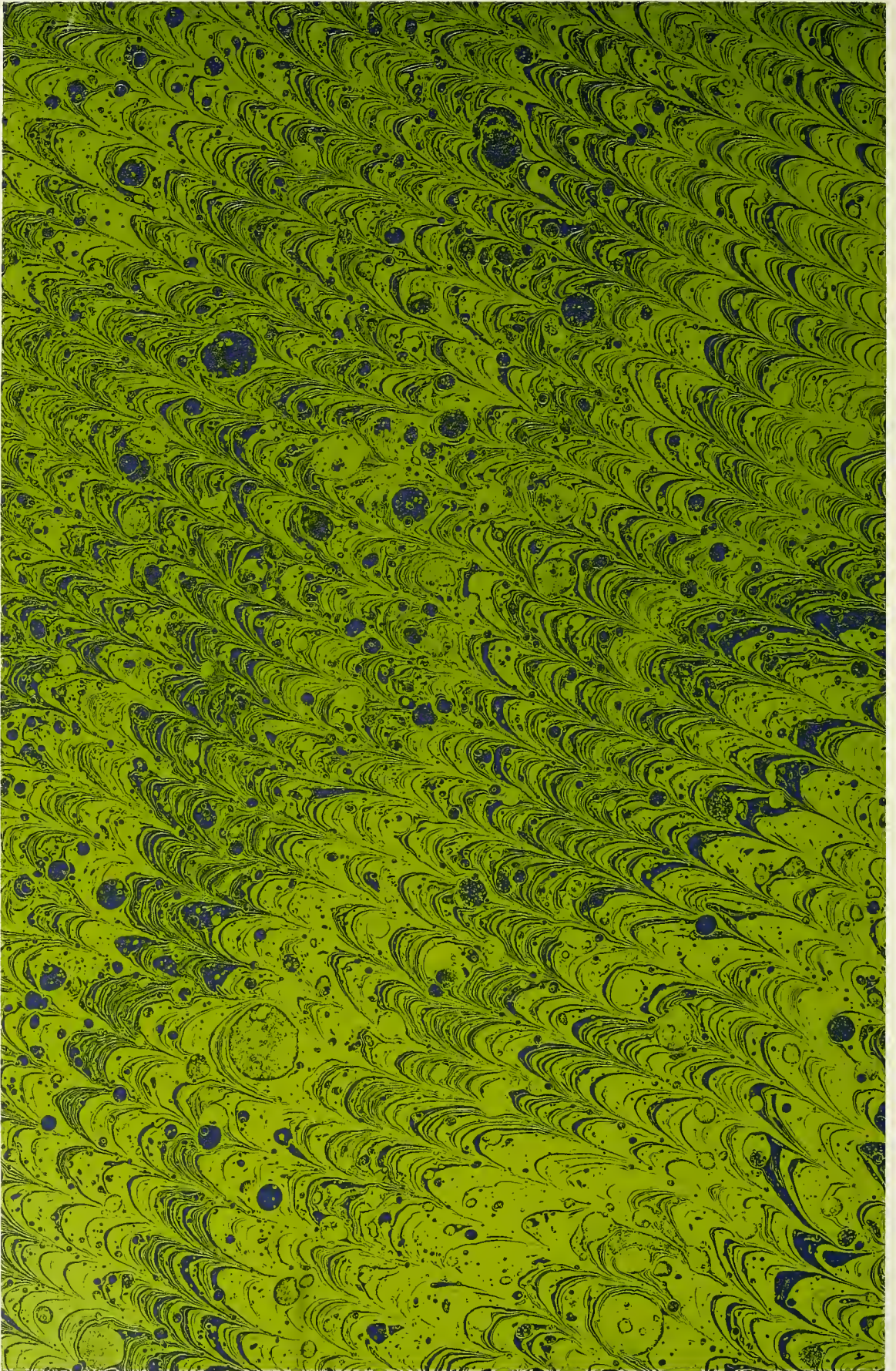


**A**rts

O F T H E

**Year Book**













T H E

# Arts

O F T H E

# Book

A project devoted to  
an appreciation of  
20th century book arts.

September 9 - October 15, 1988

Rosenwald-Wolf Gallery  
Haviland Hall and Arronson Gallery  
Philadelphia College of Art & Design

The University of the Arts  
Philadelphia, Pennsylvania

## Foreword

This exhibition and attendant events are offered in celebration of the arts of the book. The University's interest in fostering these arts is part of a long history over a half century, beginning with the legendary Alexey Brodovitch. More recently, in the early 1950s, the late E. M. Benson, then Dean, invited John Anderson to join me in establishing a typographic studio. Following us in subsequent years, Eugene Feldman, Louis Glessmann, Samuel Maitin, Claire Van Vliet, Jim McWilliams and others continued the growth of that spirit and effort. Currently, Professors Ken Hiebert and Lois Johnson have moved to unite Design and Print toward development of our advanced studios in publication arts.

Text/image and the codex form (with its contemporary inspirations) are meaningful to us and occupy — with our strengthened humanities program — a central, indeed, poetic position in teaching within The University of the Arts.

Ed Colker  
Provost



**I**t has been ten years since our college mounted a major exhibition devoted to the book. “Books + Books + Books,” held in the fall of 1978, specifically focused on fifteen years of contemporary production books representing 16 presses and 69 graphic designers, illustrators, and printmakers based in Philadelphia.★

One decade later, this subsequent exhibition responds to a much broader range of books, not only for different curatorial perspective but, in large measure, to reflect the current state of this art. Discussions with many book arts professionals in the course of preparations for “The Arts of the Book” brought to attention, time and again, the idea from within the field that the book had “exploded” in recent years. Indeed, this seemed to be apparent by noting the impressive number of artists, designers, craftspersons, writers, presses and publishers, critics, collectors and institutions who are all involved with the book today.

Further research proved the word choice of “explosion” to be most apt, for it represents a building dialectical tension in book circles—similar to the talk of deconstruction elsewhere in the arts—over the basic concept of the book. The ultimate challenge, it seemed, was to find an expanded definition that could embrace and comprehend, as books, works of disparate structure and content; for example, the traditional codex form of K. K. Merker’s *Company*, in edition, with the unique, highly interpretive fabric sculpture *Return, The Turning Point*, by Helen C. Frederick, which are both illustrated on the following pages. The time was right amid the increasing activities, developments, and evaluations, to undertake a project that would publicly demonstrate this range of concerns and promote an appreciation of 20th century book arts in all of their diversity.

“The Arts of the Book” is actually three exhibitions in one: “Five Years of New Bookworks,” a national invitational survey of more than 150 bookworks produced by 97 participants over the past five years, in the Rosenwald-Wolf Gallery; “Limited Editions Featuring Artists and Writers

in Collaboration and Response,” which includes, among these works, deluxe books, facsimiles, and paperbacks in larger editions, in the Haviland Hall front gallery; and “A Selection of Modern European Masterworks from the Collection of Arthur P. Williams,” in the Arronson Gallery.

The book arts have, in fact, been a part of this institution’s curriculum for fifty-some years. They have an exciting future before them with the recent establishments of The Borowsky Center for Publication Arts, which printed this catalog, and an MFA Program in Book Arts/Printmaking. This advanced academic commitment to the book brings with it the promise of a more regular schedule of book exhibitions, which will hopefully address any unintended omissions of this effort.

Organization of “The Arts of the Book” was made possible by the collaborative work of a resident group of book arts specialists, including provost Ed Colker, and faculty members Lois M. Johnson, Hedi Kyle, Mary Phelan, and Patricia M. Smith, Jennifer Woods, and the Exhibitions Program staff. Our preliminary research began at the Center for Book Arts and The Museum of Modern Art, in New York, where executive director Cathleen Gallander and library director Clive Phillpot, respectively, shared time and resources most generously. Mr. Phillpot also wrote the main essay for this catalog, which considers the book, in all of its manifestations, through the common denominator of reading. Mary Phelan, who is also proprietor of the Blind Hand and Irish Pig Presses in Philadelphia, compiled the other major text for this publication, which is the checklist of all bookworks included in this presentation. With its detailed data, the checklist should serve as a valuable reference for book arts specialists and enthusiasts alike.

Other University personnel made valued contributions to this project, including Anthony Capuano, director of campus operations; Kirby F. Smith, associate director of external affairs for public relations; Anita M. Mastroieni, public relations associate; and Patricia Woldar, assistant to the provost. Karen L. Cronin, my assistant, han-

dled the complex logistics and details of coordinating the more than 200 books for this project and the exhibition installation with her usual skill. Joseph Rapone, director of publications design, had, perhaps, the most difficult assignment of all, which was to design this book about many diverse books.

The Center for Book Arts, New York, and our neighbor institution, The Library Company of Philadelphia, loaned cabinets and cases, which were enormously helpful in solving the problems of this exhibition's installation design.

Of course, the ambition of this project was fully realized by the participation of artists, presses, publishers, collectors, and institutions from throughout the country who enthusiastically responded to our invitations and requests with the loan of their books. While most books are made for handling and circulation they are, at the same time, among the most private of artworks with the most personal of attachments. We thank all of our lender participants for sharing their books with the University and its public.

Designer, book collector and University of the Arts alumnus Arthur P. Williams ('39) deserves our special praise. For years, Mr. Williams has placed his book arts collection and expertise at the disposal of our immediate academic community. For this, and certainly now with the loan of masterworks from his superb collection for this public display, we are most grateful.

Book arts have long found a comfortable home in Philadelphia, due, no doubt, to the city's centuries-old history in printing, publishing, and the visual arts. "Legacies of Genius," currently on view at the nearby Historical Society of Pennsylvania and The Library Company of Philadelphia, for example, is based entirely upon the rich and unparalleled holdings of member institutions of the Philadelphia Area Consortium of Special Collections Libraries. The University of the Arts is pleased to have planned its survey of contemporary book arts to coincide with this landmark exhibition of historical books and manuscripts. It is also gratifying that the American Printing History Association's 13th annual national conference will take place at The Library Company in Philadelphia during the run of "The Arts of the Book," and that this exhibition anticipates, in

time, the upcoming sesquicentennial anniversary of the invention of photography, a medium that irrevocably changed the history of books and the graphic media in general.

At the end of this century the rapid advance of new technologies has created a climate of anticipation for new developments in all areas of life. This exhibition will have made one of its most important points if its viewers come away with greater admiration for the prolific, contemporary interpretations of antique and time-honored book arts as fine letterpress, handmade paper and hand-crafted bindings, and if they can see and understand the precedents and traditions for the myriad forms, possibilities and pleasures of the new texts.

Eleni Cocordas  
Director of Exhibitions

\*see Kardon, Janet. *Books + Books + Books*. Philadelphia, Philadelphia College of Art, 1978.

In 1985, the Philadelphia College of Art and the nearby Philadelphia College of the Performing Arts were joined as the Philadelphia Colleges of the Arts. In 1987, this institution became The University of the Arts.



**I**f a book is defined as a number of pages held together in a sequence, then the principal shared characteristic of the various kinds of books made by artists is that they can all be read. Indeed, one of the reasons for the special attention accorded to so-called 'artists' books' is that they have expanded our notion of the process of reading a book.

In order to begin to explore what reading might mean in this context, perhaps I can start by polarizing the discussion and suggest that in our engagement with books, we utilize on the one hand linear reading, and on the other random reading. While linear and random reading are not exactly mutually exclusive operations, defining them separately should enable us to better understand elements of the reading process.

By linear reading I mean the manner in which we might typically read a novel, say, or a biography. In the case of books in Western languages, we begin at the beginning, march through the book, page by page, left right, left right, and in due course arrive at the end. Novels and biographies are actually just one long line of words and pauses, slices for convenience into segments that are laid out consecutively on the book's sequentially-ordered pages. The structure of verbal languages generally requires this. It is, of course, occasionally necessary to backtrack when reading narrative texts, perhaps to redetermine the small seeds of a subsequent significant event, but normally front-to-back reading will suffice to extract most of the content of the book.

Simple linear reading is less effective though, in prizing apart a poem, which might be regarded as a form of distilled prose, but perhaps as a different species of word building altogether. Certainly a single linear reading will not suffice to extract the meaning of a poem. The second reading, incorporating as it will foreknowledge of the text, is an extremely different activity than the first when allusions, echoes, or retrospective changes of meaning, cannot be fully appreciated. Although a poem uses language in a linear manner, it sets up in its more tightly structured form other dependencies than immediate context. The most obvious

of these is rhyme, whereby the juxtaposition of two ideas or images in words occurs instantly in the mind, in contradiction to their spatial separation, as a result of the rhyme, thereby involuntarily disrupting the linear reading process. This device and others embedded in the density of the poem makes the act of reading more analogous to weaving, for the involvement of memory in reading, while not leading literally to a backwards and forwards motion, nonetheless creates a meaning for the whole poem that is the product of many connections from point to point. Artists' books operate on this principle too.

Such observations lead me naturally to random reading, by which I mean the process that one might typically employ in reading purely visual languages, akin to one's reading of a picture. It is sometimes said that while verbal relationships have to be determined through a time-consuming and left-right linear process, visual relationships can be understood instantaneously. This is not quite true. One understands a picture, not with a look, but with a glance, that is, by skidding from point to point, but not necessarily from left to right, or even from right to left. Indeed the initial encounter of a reader with a picture, while apparently random, is actually purposeful, and consists of zig-zag darting movements that establish the immediate significance of the contents of the picture for the reader. If people are depicted, then the reader rapidly, and almost unconsciously, scans the faces of the people and establishes their condition and their inter-relationships before easing off and exploring the other details of the picture. But the fact that a picture is open to quasi-random access contrasts markedly with the linear dependency of a narrative text.

Artists' books, by anybody's definition, run the gamut from narrative texts to purely visual volumes, with a substantial and potent central core of works that explore visual and verbal intermingling and interaction. Therefore it is clear that within this spectrum of activity both types of reading will be appropriate. At one extreme linear reading is likely to be dominant, while at the other extreme random reading is more likely to be utilized. However, if books are pages held together in a sequence, then the kind of random reading that is possible when one scans an isolated picture is inevitably circumscribed, even though a

fixed sequence of potentially pictorial pages need not necessarily be accessed in a linear fashion. Although the familiar structure of books generally encourages an approach from front to back, pictorial elements in books will cause disruptions or eddies in this linear progress. There are two reasons for this, one because random reading will automatically come into operation in order to engage the images, two because dialectical relationships spring up between words and images. Books which truly integrate word and image are not as common as one might expect; words and pictures often coexist uneasily on the page. But whenever they come into conjunction neither can escape the effects of the other. Frequently books incorporate the notion of illustration, which, it should be noted, is a two-way process, for there might be pictorial illustration of prose, but also prose illustration, or illumination, of pictures. Words may challenge pictures; pictures may challenge words. Words may focus a picture; pictures may reinforce a text. Or the two components may work together additively and thereby realize more than the sum of their parts. In any of these situations it is not just linear or random reading that is employed, but rather what we might call oscillatory reading. By oscillatory reading I mean the process whereby the eye oscillates between text and image as many times as are necessary to establish their symbiotic relationship, and extract their meaning.

If one can turn around the hoary phrase that a picture is worth a thousand words, and say instead that reading a picture can take as long as reading a thousand words, then reading a picture, as well as unravelling its connections with adjacent words, will surely require more than a glance.

Beyond consideration of each page, artists' books also invite multiple kinds of access to the book as a whole. Familiar devices that assist in the apprehension and comprehension of the whole book, include flipping the pages forwards and backwards, reading from back to front as well as from front to back, and revolving the pages. Ultimately the numerous and disparate components of an artist's book are actually woven together by performing the various acts of reading and manipulation.



Many artists' books therefore require that readers resist the relentless forward march of linear reading and let themselves succumb to the differing tempos of oscillatory reading and random reading, even in what appear to be conventional contexts within the book. For there are elements in the amalgam of parts which comprise the book, normally subject to unconscious or peripheral reading, that artists can invest with a more positive role. Therefore expanded reading can fruitfully include the conscious reading of the texture of the page, a heightened awareness of the edge of the page, and the reading of margins and spaces.

Thus far I have been speaking of what might be called retinal reading, whether linear, random or oscillatory, but there is yet another type of reading appropriate to artists' books in differing degrees. Increasingly, books produced by artists seem to be employing not only the retinal reading of painters, say, but also the haptic or tactile reading of sculptors. The heightening of this minor aspect of the normal reading process can make reading an artist's book a very different experience to that of reading a conventional book. Using both hands also yields very different results from using our two eyes, which are obliged to work together. Even when one hand holds the front cover and the other holds the back cover, two different sets of sensations can be generated that may not function additively, and may even be irreconcilable. But since the eye is informed by the hand, and vice versa, the combination of looking at, and touching, a surface that has elements of three-dimensionality can yield an experience analogous to, but more complex than, binocular vision. Thus reading can become a substantially expanded visual and tactile activity when brought to bear on books by visual artists. Not only does retinal reading encompass both linear and random reading, but both types of reading can also be exercised through the sense of touch—the reading of the blind.

Visual artists have explored and exploited the nature and structure of the book, both in former times and with renewed vigor more recently, with the result that the book has come to be appreciated widely as an extremely fruitful and subtle multidimensional means for the transmission of human experience. In addition artists have come to demand of their readers that they develop their ability to utilize various forms of reading, whether retinal or tactile, whether linear, peripheral, oscillatory, or random, in order to be able to engage fully with the content embedded in each book. These expanded skills, however, are not limited in their application, for not only do they enable us to better understand the world inside the book, but they can also help us to better understand the world beyond the book.

Clive Phillpot  
July 31, 1988



A heavy downpour of rain. Stand and  
 take the rain, let its spirit pass  
 you. Rest on the water that wants to  
 carry you with it. But hold fast all the  
 same, lest things slip through and you'll  
 be the saddest and emptiest whining of  
 the sea!"

Max Ernst, Franz Kafka's Diary

"Un monde où l'on est. Alors à peine  
 fait à la Rome, elle que son esprit de  
 un peu de peinture. Elle est de ce  
 que quand elle est capable, elle peut  
 être forte. Et même lorsque, elle  
 devient à un point de vue et elle est  
 belle et belle."

Max Ernst, Quatre de Franz Kafka

**Jose Luis Cuevas**  
*The Worlds of Kafka & Cuevas*  
 The Falcon Press  
 Philadelphia  
 1959

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**Georges Braque and Guillaume Apollinaire**  
*Si je mourais là-bas*  
 Louis Broder, Paris  
 1962



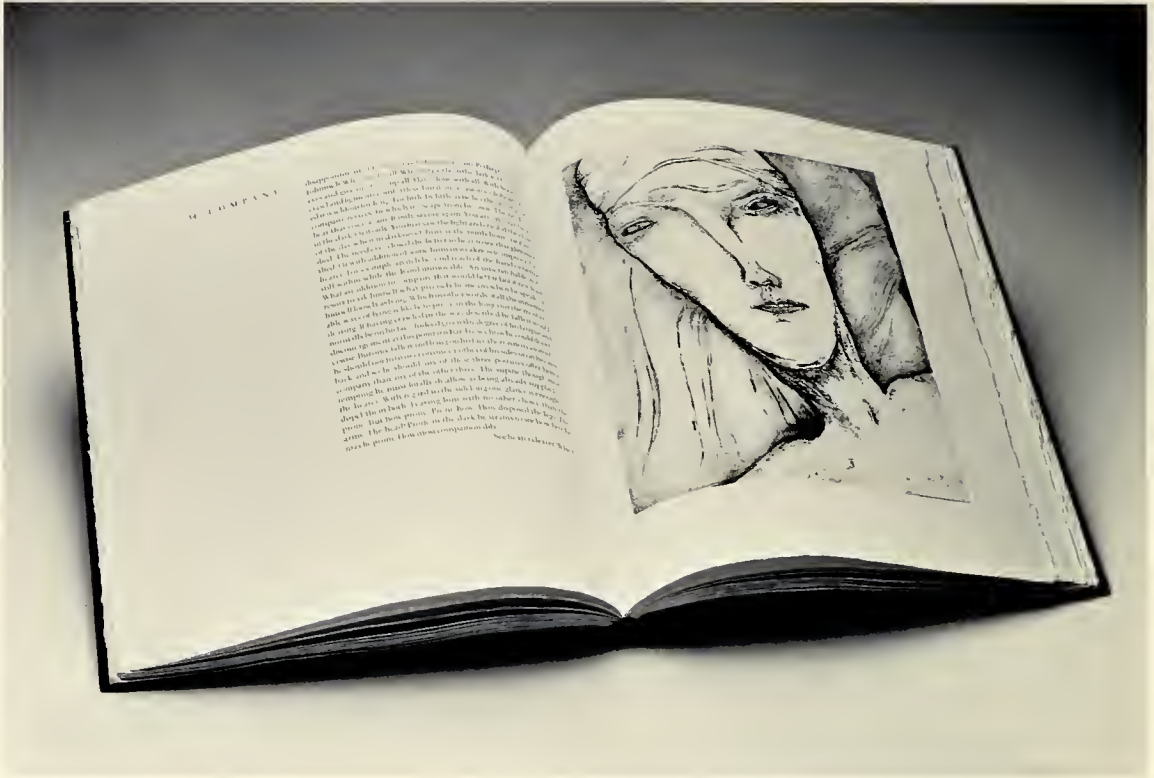
*Est de tes yeux la couleur ambiguë*

*J'ai ton regard*

*Et j'en ressens une blessure aiguë*

*Adieu, c'est tard.*





**K. K. Merker**  
*Company*  
 The University of Iowa Center for the Book  
 Iowa City  
 1984



**Richard Minsky**  
*The Biological Time Bomb*  
 1988





**Helen C. Frederick**  
*Return, The Turning Point*  
1988  
(work in progress at  
The Fabric Workshop,  
Philadelphia)

THE FIRST FINE SILVER COINAGE  
of THE REPUBLIC OF SAN SERRIFFE:

**The Bird & Bull Press  
Commemorative  
100 Coronas**

Including an account of this legendary republic and its connection with the Bird & Bull Press. With a description of similar numismatic rarities and a 30-year checklist of work produced by the Press, 1958-1988.

By Henry Morris



BIRD & BULL PRESS · NEWTOWN, PA.  
1988



1988 San Serriffe Silver  
100 Coronas Specifications

*Proclamation Draft* - Miss Macmondo-Candy known as La Guard 1975.

*Major* by his serials, consecutively numbered 101 to 100.

*Weight, Fineness and Content:* 1 Troy oz., 999 fine silver.

*Design:* (B&B) Bird & Bull presented with an intricate design and Latin legend meaning "The remembrance of your labor is ours" (B&B) The acquisition of the design and silver found through their secret industrial concept.

*Quantity Mintage:* 100 pieces, 50 of which have been taken in all cities by its members.

*Designer:* Michael T. Thomas

*Engraver:* Kenneth H. Douglas

*Project Coordinator:* Stella L. Glaser

The great confusion and unique format concepts are struck from the scene due to the silver, but are not representative. The finished and fine piece each way which is distribution and trade. Five proofs, out for distribution, were struck in one gold.

Silver coin No. 463 enclosed

**Henry Morris**  
*The Bird & Bull Press Commemorative 100 Coronas*  
Bird & Bull Press  
Newtown, Pennsylvania  
1988

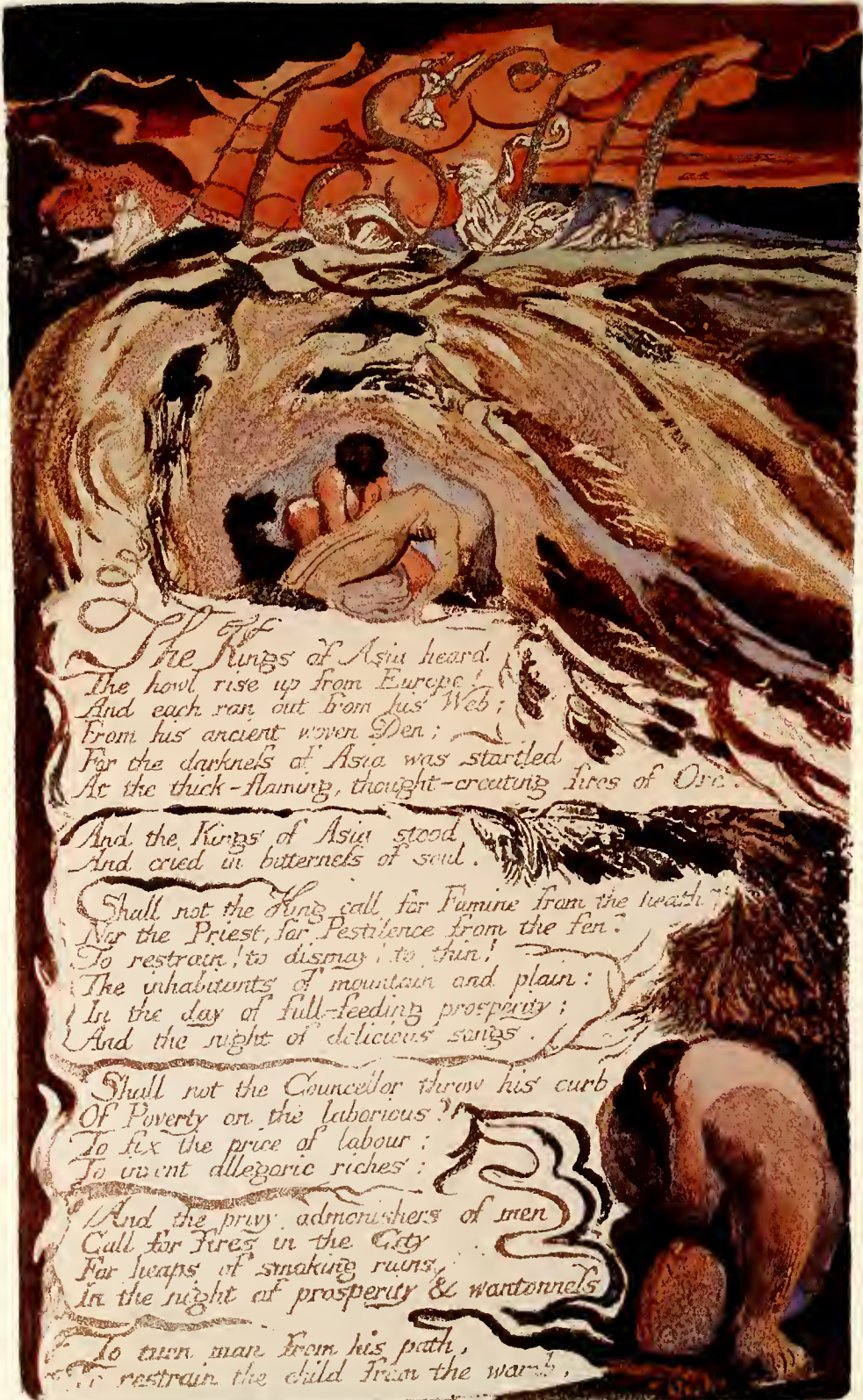


**Romare Bearden and Derek Wolcott**  
*The Caribbean Poetry of Derek Wolcott &  
The Art of Romare Bearden*  
The Limited Editions Club  
New York  
1983



**Gary Link Frost**  
*Model after a 16th Century Prototype*  
1987





The Kings of Asia heard  
 The howl rise up from Europe!  
 And each ran out from his Web;  
 From his ancient woven Den;  
 For the darkness of Asia was startled  
 At the thick-flaming, thought-creating fires of Ore.

And the Kings of Asia stood  
 And cried in bitterness of soul.

Shall not the King call for Famine from the heath?  
 Nor the Priest, for Pestilence from the fen?  
 To restrain! to dismay! to thin!  
 The inhabitants of mountain and plain:  
 In the day of full-feeding prosperity;  
 And the night of delicious songs.

Shall not the Councillor throw his curb  
 Of Poverty on the laborious?  
 To fix the price of labour:  
 To prevent allegoric riches:

And the prying admonishers of men  
 Call for Fires in the City  
 For heaps of smaking ruins,  
 In the night of prosperity & wantonnels

To turn man from his path,  
 To restrain the child from the warb,

**New Bookworks of the Last Five Years**

Information on the bookworks in this exhibition appears in the following format:

Exhibition participant: their press (if applicable) and location; *title of bookwork* (e = edition, u = unique, b = binding); illustrator/author (unless specified, all artwork and/or text produced by exhibition participant); press (if other than above); publisher; date; lender to the exhibition.

**Charles Alexander**

Chax Press, Tucson, Arizona.  
*Journal Entries 1977-1984: A Life Through Lists* (e); Anne Kingsbury/Anne Kingsbury; 1986.  
*Firebird* (e); Cynthia Miller/Paul Metcalf; Chax Press and Granary Books; 1987; Collection of Jeffrey Cooper, Philadelphia.

**Benjamin and Deborah Alterman**

Married Mettle Press, Mt. Holly, New Jersey.  
*Billy Budd, Sailor* (e); Deborah Alterman/Herman Melville; 1988.

**Kay Amert**

The Seamark Press, Iowa City, Iowa.  
*Elegy for Old Anna* (e); /Ken McCullough; 1984.

**John Anderson**

The Pickering Press, Maple Shade, New Jersey.  
*Victor Hammer Manifesto* (e); John De Pol/Victor Hammer; 1988.

**William Anthony**

Iowa City, Iowa.  
*The Charm: Early and Uncollected Poems* (b); /Robert Creeley; 1984.  
*Love Letters of Henry VIII* (b); 1986.

**Richard Bigus**

Labyrinth Editions, Lincoln, Nebraska.  
*Between Two Wars* (e); Daniel Goldstein/Kenneth Rexroth; 1982.  
*Her Six Difficulties And His Small Mistakes* (e); /Marcia Southwick; 1988.

**Ken Botnick and Steve Miller**

Red Ozier Press, Woodbridge, Connecticut and Tuscaloosa, Alabama.  
*Homages and Dedications* (e); Richard Mock/Octavio Paz; 1987.

**Frances Butler**

Poltroon Press, Oakland, California.  
*Career Options: A Catalog of Screens* (e); Visual Studies Workshop; 1985.  
*Safe & Sound* (e); /Lucia Berlin; 1988.

**Martha Carothers**

The Post Press, Newark, Delaware.  
*Its Written All Over Your Face* (u); 1983; Ruth and Marvin Sackner Archive of Concrete and Visual Poetry, Miami.  
*Alphabetless Book* (e); /Martha Carothers and Bruce Bigatel; 1984.

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**William Blake**

*The Song of Los* facing page  
 facsimile of 1795 original  
 The Trianon Press, Paris,  
 for The William Blake Foundation, London  
 1975

**Sas Colby**

Oakland, California.  
*I've Moved, 806* (u); 1983.  
*Ear Book* (u); 1986.

**Ed Colker**

Haybarn Press, Mt. Kisco, New York and Philadelphia.  
*Excerpts from the Essay on Nature* (e); /Ralph Waldo Emerson; 1986.

**Norman B. Colp**

New York.  
*Autotransformation* (e); 1988.  
*A Concise Treatise on the Scientific Method* (e); 1988.

**Betsy Davids**

Rebis Press, Berkeley, California.  
*Dreaming Aloud, Book One* (e); 1985.

**William Drendel**

Chicago.  
*Oriental Fold Rainbow Book* (u); 1987.  
*Flipper Fish* (u); 1987; Collection of Claire B. Zeisler, Chicago.

**Harry Duncan**

The Cummington Press, Omaha, Nebraska.  
*A Voyage to Cythra* (e); Priscilla Steele/Ralph Bobb; 1987;  
 Collection of Jeffrey Cooper, Philadelphia.  
*Staying the Winter* (e); /Nancy McCleery; 1987.

**Timothy C. Ely**

New York.  
*Curvilinear Prayer* (u); 1984; Ruth and Marvin Sackner Archive of Concrete and Visual Poetry, Miami.  
*Movement & Path* (u); 1987.

**Jim Escalante**

Iguana Press, Springfield, Missouri.  
*Scales and Weights* (e); Mary Moss Escalante/Todd Moore; 1985.  
*Arabic Coffee* (e); Mary Moss Escalante/Naomi Shihab Nye; 1986; Collection of Jeffrey Cooper, Philadelphia.

**Suzanne Ferris**

Sea Pen Press & Paper Mill, Seattle, Washington.  
*Our Lady of the Harbor* (e); /Joan Stone; 1986.  
*Even Money* (e); /Thomas Brush; 1988.

**Ann Fessler**

Baltimore, Maryland.  
*First Aid for the Wounded* (e); 1987.

**Antonio Frasconi**

South Norwalk, Connecticut.  
*Travels Through Tuscany* (e); 1985.

**Helen C. Frederick**

Washington, D. C.  
*Return, The Turning Point* (u); The Fabric Workshop; 1988.  
*Wind Carrier* (u); 1988.

**Louise Genest-Côté**

Montreal.  
*L'Abbé de L'Abbaye* (b); 1988.  
*Aucassin et Nicolette* (b); 1985.

**Sharon Gilbert**

New York.  
*A Nuclear Atlas* (e); Women's Studio Workshop Print Center; 1983; The Whitney Museum of American Art, New York.  
*Poison America* (e); 1988.

**Susan Kae Grant**

Black Rose Press, Dallas, Texas.  
*Giving Fear a Proper Name; Detroit* (e); 1981-1984.  
*The Wink The Kiss The Slap* (e); 1987.

**Jiří Hadlač**

Brno, Czechoslovakia.  
*Morphology* (u); 1986.  
*The Tract on the Mannequins* (u); /Bruno Schulz; 1986.



**Walter Hamady**

The Perishable Press Limited, Mt. Horeb, Wisconsin.  
*since man began to eat himself* (e); Warrington Colescott/  
 Lawrence Ferlinghetti, Kenneth Bernard, Allen Ginsberg,  
 Toby Olson, Jerome Rothenberg, Joel Oppenheimer; 1986;  
 Temple University Libraries, Paley Endowment Fund,  
 Philadelphia.  
*Neopostmodernism or* (e); 1988.

**Ric Haynes**

Mt. Kisco, New York.  
*Homeless Book, Volume I* (u); 1988.  
*Robot Royals* (u); 1987.

**Charles Heasley**

Cortland, New York.  
*Water Works* (e); 1987; Collection of Curtis Rhodes.  
*das Ich und das Es* (e); 1988.

**Suzanne Reese Horvitz**

Philadelphia.  
*Just Say No* (u); 1988.  
*Glass Book Guarded by Pensive Sirens* (u); 1988.

**Lois Johnson**

Peripatetic Press, Philadelphia.  
*Audience Frieze* (u); 1984.  
*Distant Markers* (e); /Laurel J. Reuter; Pyracantha Press, Visual  
 Arts Research Studio, Arizona State University, Tempe; 1988.

**Jerry Kelly**

Kelly-Winterton Press, New York.  
*For Laurie* (e); /John Saegaert; 1985.  
*The Odes to Nea* (e); /Thomas Moore; 1985.

**Ron King**

Circle Press Publications, Guilford, Surrey, England.  
*The Left-Handed Pinch* (e); /Roy Fisher; 1986; Temple  
 University Libraries, Rare Books and Manuscripts Collection,  
 Gift of Albert J. and Sylvia B. Caplan, Philadelphia.

**Susan E. King**

Paradise Press, Los Angeles.  
*Women & Cars* (e); Paradise Press at Women's Studio  
 Workshop; 1983; Collection of Byron Temple.  
*Lessons from the South* (e); Paradise Press at Nexus Press; 1986.

**Kumi Korf**

Ithaca, New York.  
*Silk and Secrecy* (e); /Kumi Korf and Emoretta Yang; 1985;  
 Ruth and Marvin Sackner Archive of Concrete and Visual  
 Poetry, Miami.  
*Thousands* (e); Marilyn Rivchin; 1986.

**Allan Kornblum**

Coffee House Press, Minneapolis, Minnesota.  
*The Tale of Dan de Lion* (e); Rhonda McClun/Thomas M.  
 Disch; 1986.  
*April Arboretum* (e); Kent Aldrich/Michael McClure; 1987.

**Michael Kostiuk**

Philadelphia.  
*Shadow Book* (u); 1988.  
*An Intimate Experience: Two Yellows and an Ultra Violet* (u);  
 1984; Collection of Frances Butler, Oakland, California.

**Andrea Janine Krupp**

Personal Press, Philadelphia.  
*Nottanum Town* (e); /Appalachian folk lyric; 1987.  
*The Art of Love - Waking, Sleeping* (e); 1988.

**Peter Kruty**

Solo Letterpress, New York.  
*Journal Details 1980-1988* (e); Robert Petersen/Robert Petersen;  
 Peter Kruty and Robert Petersen; 1988; Courtesy of Castelli  
 Graphics, New York.  
*ART CROW/JIM CROW* (e); Howardena Pindell/  
 Howardena Pindell; 1988.

**Hedi Kyle**

Philadelphia.  
*Eastern and Northern Liberties* (u); 1988.

**Gerald Lange**

The Bieler Press, Los Angeles.  
*Moon* (e); R. W. Scholes/David Romtvedt; 1984; Collection of  
 Jeffrey Cooper, Philadelphia.  
*The Blizzard Voices* (e); Tom Pohrt/Ted Kooser; 1986.

**Stephanie Brody Lederman**

Long Island, New York.  
*About Leaving the Nest* (u); 1986/87.  
*Without Incident* (u); 1988.

**Jim Lee**

Blue Moon Press, Newington, Connecticut.  
*A Calling Out* (e); /nursery rhyme; 1984.  
*Candle In A Storm* (e); 1986; Special Collections, Homer  
 Babbidge Library, University of Connecticut.

**Warren Lehrer**

ear/say, New York.  
*RRRRHHHH* (e); 1987.

**Nora Ligorano**

New York.  
*Hand Book* (u); 1984; Ruth and Marvin Sackner Archive of  
 Concrete and Visual Poetry, Miami.  
*World Bank* (u); 1984.

**Ruth Lingen**

Pooté Press, New York.  
*Walam Olum* (u); /Joe Napora; The Landlocked Press; 1983.  
*Sightse* (e); Timothy Ely/Joe Napora; 1987.

**Margot Lovejoy**

New York.  
*Cloud Stage II* (u); 1983.

**Joni Mabe**

Athens, Georgia.  
*Fucking Money* (u); 1982; Ruth and Marvin Sackner Archive of  
 Concrete and Visual Poetry, Miami.  
*Joni Mabe's Museum Book* (e); Nexus Press; 1988.

**Barbara Mauriello**

New York.  
*Icones Plantarum: A Book of Imaginary Botany* (u); 1988.

**Dan Mayer**

The Nomadic Press, Tempe, Arizona.  
*Choices and Invoices* (e); /Beatrice Wood; Pyracantha Press;  
 1987.  
 Kaktusz, Knedle, & Kochlöffel; *Images and Souvenirs of A  
 European Family* (e); 1988.

**Scott L. McCarney**

Rochester, New York.  
*Untitled* (e); 1985; Collection of the Visual Studies Workshop,  
 Rochester, New York.  
*Memory Loss* (e); Visual Studies Workshop Press, 1988.

**Jeanette McGrath**

Philadelphia.  
*Book MCMLXXXI/III* (u); 1988.

**Leigh McLellan**

Meadow Press, San Francisco.  
*Hawai'i One Summer* (e); Deng Ming-Dao/Maxine Hong  
 Kingston; 1987.

**K.K. Merker**

The Windhover Press, Iowa City, Iowa.  
*Company* (e); Dells Henke/Samuel Beckett; The University  
 of Iowa Center for the Book, 1984; Collection of Jeffrey  
 Cooper, Philadelphia.  
*Manhattan* (e); Margaret Sunday/Amy Clampitt; The  
 University of Iowa Center for the Book, 1988; Collection of  
 Jeffrey Cooper, Philadelphia.



**Leslie Miller**

The Grenfell Press, New York.  
*A Beehive Arranged on Humane Principles* (e); David Storey/  
 Gilbert Sorrentino; 1986.  
*The Way Home* (e); Trevor Winkfield/Harry Mathews; 1988.

**Richard Minsky**

New York.  
*Minsky in Bed* (u); 1988.  
*The Biological Time Bomb* (u); 1988; Courtesy of Allan Stone  
 Gallery, New York.

**Henry Morris**

Bird & Bull Press, Newtown, Pennsylvania.  
*Chinese Deconated Papers* (e); /H. & T. Schmoller and H.  
 Morris; 1987; Temple University Libraries, Paley Endowment  
 Fund, Philadelphia.  
*The Bird & Bull Press Commemorative 100 Coronas* (e); /Henry  
 Morris; 1988.

**Beverly L. Nichols**

Lenexa, Kansas.  
*Harry the Pelican* (e); 1986.  
*Fishes In The Pool* (u); 1986; Collection of Karen Zukor,  
 Oakland, California.

**Colleen Oakes**

Tempe, Arizona.  
*Maureen* (e); Maureen Oakes; 1988.  
*10/19/86* (e); Amy Corder, Colleen Oakes/; 1988; Collection  
 of Amy Corder, Whitewater, Wisconsin.

**Megan O'Connell**

Dead Skin Press, Minneapolis, Minnesota.  
*It Can Be Played* (u); 1986.  
*Fencing* (u); 1984.

**Richard Olson**

Tongue Press, Beloit, Wisconsin.  
*The Original The Appropriated(tion)* (u); 1988.  
*Sianese Twins* (e); 1985; Museum of Modern Art Library,  
 New York.

**Kevin Osborn**

Osbornbook, Arlington, Virginia.  
*Wide Open* (e); 1984.  
*Tropos* (e); 1988.

**Claire Owen**

Turtle Island Press, Philadelphia.  
*Seven Gods, Seven Demons, A Bestiary* (u); 1985-86.  
*Wolf Story* (u); 1988.

**Michael Peich**

Aralia Press, West Chester, Pennsylvania.  
*For the Birth of Christ* (e); John De Pol/Dana Gioia; 1985.  
*Three Poems* (e); /C.P. Cavafy; 1987.

**Mary Phelan**

Irish Pig Press, Philadelphia.  
*Origins* (u); 1988.

**Maria G. Pisano**

Plainsboro, New Jersey.  
*Miniatures* (u); 1983.  
*Libbro Antico* (u); 1988.

**Sonya Rapoport**

Berkeley, California.  
*Shoe-Field* (u); 1986.  
*MUDRA, an Interactive Book* (e); 1988.

**Don and Pam Rash**

Lake Harmony, Pennsylvania.  
*Folder* (b); 1988.  
*Guest Book* (b); 1988.

**Gary Richman**

Blue Book Issues, Kingston, Rhode Island.  
*Doctor Doguit's Inventory of Provisional Alignments* (e); 1985.  
*The Shop Notes* (e); 1987.

**John L. Risseuw**

Cabbagehead Press, Tempe, Arizona.  
*Moorish Roses* (e); Leonard Lehrer/; 1986.  
*The Other Side of the House* (e); Tamarra Kaida/Rita Dove;  
 Pyracantha Press, Visual Arts Research Studio, Arizona State  
 University, Tempe; 1988.

**Richard-Gabriel Rummonds**

Ex Ophidia, Cottondale, Alabama.  
*Prima che tu dica "Pronto"* (e); Antonio Frasconi/Italo Calvino;  
 Plain Wrapper Press, 1985; Collection of Bradley Hutchinson,  
 Austin, Texas.  
*Journeys in Sunlight* (e); Fulvio Testa/Dana Gioia; 1986.

**Miriam Schaeer**

New York.  
*Celestial Voyages* (u); 1987.  
*The Sewing Women* (u); 1988.

**Joanne Schiavone**

Orlando, Florida.  
*Greetings from...* (u); 1985; Collection of Steven Vargo and  
 Jackie Chung, Cherry Hill, New Jersey.  
*Triangle Book* (u); 1988.

**Leonard Seastone**

The Tideline Press, Sylva/Cullowhee, North Carolina.  
*Good Movies, A Film Noir in Book Form* (e); 1988.

**Anne Hicks Siberell**

Hillsborough, California.  
*All Things* (e); 1986.  
*Le Nu Dans le Peinture Francaise* (u); 1986.

**Esther K. Smith and Dikko Faust**

Purgatory Pie Press, New York.  
*Lily Lou* (e); /Holly Anderson; 1986.  
*The World at My Fingertips* (e); /Donna Ratajczak; 1988; Ruth  
 and Marvin Sackner Archive of Concrete and Visual Poetry,  
 Miami.

**Keith A. Smith**

Rochester, New York.  
*Swimmer, Book Number 114* (e); 1986.  
*In Between Lines, Book Number 126* (e); 1988.

**Mimi Smith**

New York.  
*This is a Test* (e); Visual Studies Workshop, Rochester, New  
 York; 1983.  
*Iridescent Summer* (u); 1986.

**Pamela S. Smith**

Press of the Palace of Governors, Santa Fe, New Mexico.  
*Tales of the Mountain Men* (e); Andrew Burns/Collection of  
 original tales; 1984.  
*Broncho vs Bicycle* (e); Sarah Laughlin/John Wallace Crawford;  
 1988.

**Jan Sobota**

Rarach Press, Geneva, Ohio.  
*Devil's Rock* (u); /Richard Neugebauer; 1984-88.  
*Heilige, Svati, Saints* (u); /Rainer Maria Rilke; 1987-88.

**Buzz Spector**

Los Angeles and Chicago.  
*Page 16* (u); 1982; Collection of John and Mimi LeBourgeois,  
 Philadelphia.  
*Oration* (u); 1987; Collection of Daniel and Rena Sternberg,  
 Glencoe, Illinois.

**Pamela Spitzmueller**

Washington, D.C.  
*Copper Desert* (u); 1988.

**Bonnie Stahlecker**

MellanBerry Press, Indianapolis.  
*Masks of the Mind* (e); 1984.  
*Barriers Within, Barriers Without* (u); 1987.

**Carol Sturm and Doug Wolf**

Nadja, New York.  
*Japan: Prose of Departure* (e); /James Merrill; 1987.

**Barnard Taylor**

The Press of Appletree Alley, Lewisburg, Pennsylvania.  
*Provincetown* (e); Barnard Taylor/Mary Oliver; 1987.  
*S.A.I.N.T. PAUL. The First Hermit: His Life by St. Jerome* (e); /St. Jerome; 1987.

**Barbara Tetenbaum**

Triangular Press, Madison, Wisconsin.  
*The Stick Book* (e); 1985.  
*Collage Book No. 3* (e); 1987.

**Walter Tisdale**

The Landlocked Press, Bangor, Maine.  
*Mining of the Heart* (e); Patricia Scobey/Patricia Scobey; 1986.  
*Milestones* (e); /Karl Young; 1987.

**Daniel Tucker**

Turtle Island Press, Philadelphia.  
*The Sound of Things* (e); 1988.  
*How To Build A Fire, Volume 2* (u); 1988.

**Lori Van Houten**

Hoboken, New Jersey.  
*Bindings I* (u); 1986.

**Claire Van Vliet**

The Janus Press, West Burke, Vermont.  
*The Circus of Doctor Lao* (e); /Charles G. Finney; 1984; Temple University Libraries, Rare Books and Manuscripts Collections, Gift of Albert J. and Sylvia B. Caplan, Philadelphia.  
*Aunt Sallie's Lament* (e); /Margaret Kaufman; 1988.

**Kathleen Walkup**

Matrix Press, Palo Alto, California.  
*In Celebration: Anemos* (e); /Robert Hass, Galway Kinnell, Carolyn Kizer, Alice Walker, et al; 1983.

**Debra Weier**

Emanon Press, Princeton Junction, New Jersey.  
*Skyride* (u); 1984.  
*A Merz Sonata* (e); /Jerome Rothenberg; 1985.

**Zena Zipporah**

Shaker Heights, Ohio.  
*Breast Tea* (u); 1986.  
*Victoriana: In Love With Words* (u); 1987; Collection of Tony Zwicher, New York.

**Limited Editions Featuring Artists and Writers in Collaboration and Response**

Information on books in this exhibition appears in the following format:

Title of publication: artist/author; press/publisher; date; lender to the exhibition.

**A Day for Anne Frank**

Eugene Feldman/C.K. Williams; /The Falcon Press, Philadelphia; 1968; private collection.

**Another Art•Book**

Walter Askin/Walter Askin; /Nose Press, Pasadena, California; 1984; collection of Stephen Prokopoff, Champaign, Illinois.

**Apples and Persimmons**

George Sadek/Theodore Bowie; Indiana University Press; 1966; private collection.

**A Toute Epreuve**

Joan Miro/Paul Eluard; /George Braziller, Inc., New York; 1984; private collection.

**Auguries of Innocence**

Leonard Baskin/William Blake; The Gehenna Press, Northampton, Massachusetts/The Print Club of Philadelphia; 1959; Bertha von Moschzisker, Philadelphia.

**Master Richard's Bestiary of Love and Response**

Barry Moser/Richard de Fournival; Pennyroyal Press, Northampton, Massachusetts; 1985; Temple University Libraries, Rare Books and Manuscripts Collection, Paley Endowment Fund, Philadelphia.

**Blackberry Eating**

/Galway Kinnell; Rara Avis Press/William B. Ewert, Concord, New Hampshire; 1980; The Fales Library, New York University, New York.

**blood on the Dining-Room Floor**

/Gertrude Stein; The Banyan Press, New York; 1948; The Fales Library, New York University, New York.

**The Bridge**

Richard Benson/Hart Crane; /The Limited Editions Club, New York; 1981; private collection.

**The Brute**

Susan Rothenberg/Peter Schjeldahl; /Little Caesar Press, Los Angeles, 1981; Collection of Irving and Lucy Sandler, New York.

**The Caribbean Poetry of Derek Wolcott & The Art of Romare Bearden**

Romare Bearden/Derek Wolcott; /The Limited Editions Club, New York; 1983; Visual Arts Study Collection, State University of New York, Purchase.

**Clos Camardon**

Dorothea Tanning/Stephen Yenser; Sea Cliff Editions, New York; 1985; The Fales Library, New York University, New York.

**Eight Poems**

Robert Andrew Parker/Marianne Moore; /The Museum of Modern Art, New York; 1962; Collection of Arthur P. Williams, Philadelphia.

**The Empire Finals at Verona**

Jonathan Williams and Fielding Dawson/Jonathan Williams; /The Jargon Society, Jonathan Williams, Highlands, North Carolina; 1959; Collection of Jeffrey Cooper, Philadelphia.

**the fall**

Ed Colker/Michael Anania; Editions du Grenier, Chicago, 1978; private collection.

**Finger Food: Poems of Love, Sex and Dream**

Suzanne Reese Horvitz and Sandra Lerner/Jack DeWitt; /Synapse: A Visual Art Press Limited; 1982; private collection.

### **The Four Poplars**

Antonio Frasconi/Octavio Paz; /Center for Edition Works, State University New York, Purchase; 1985; private collection.

### **French Fries**

Warren Lehrer/Dennis Bernstein and Warren Lehrer; ear/say, Purchase, New York/Visual Studies Workshop, Rochester, New York; lent by Warren Lehrer, Brooklyn, New York.

### **From a Housewife's Diary**

Jerome Kaplan/Janet Nyholm; The Janus Press, West Burke, Vermont; 1978; lent by Jerome Kaplan, Philadelphia.

### **Heading West**

Frank Paluch/Frank Paluch; Perimeter Press, Chicago; 1977; collection of Karen Boyd, Racine, Wisconsin.

### **Heartwood**

John De Pol/Norbert Krampf; The Stone House Press, Roslyn Harbor, New York; 1983; private collection.

### **Hiroshima**

Jacob Lawrence/John Hersey; /The Limited Editions Club, New York; 1983; Visual Arts Study Collection, State University of New York, Purchase.

### **History of Modern Painting**

Jean S. Stephenson (unique binding) /M. Raynal; /A. Skira, Geneva; 1949-50.

### **Inangaro**

The Legend of the Coconut: Margaret Prentice/Robert Tauber, Sidney Chafetz/Richard Brunell, Eric May/Rod Johnson, David Macaulay/Ruth Leonard (all based on Maori folktales); The Logan Elm Press, Columbus, Ohio; 1987; lent by the Logan Elm Press, Robert Tauber, director, The Ohio State University.

### **John Peter Zenger and Freedom of the Press**

Jerry Kelly and Bert Clarke/James B. Bell; /The Press of A. Colish, Mt. Vernon, New York; 1984; private collection.

### **The Legend of Sleepy Hollow**

Bradbury Thompson/Washington Irving; /West Virginia Pulp and Paper Company (Westvaco), New York; 1958; private collection.

### **Looking Ahead**

/John Hollander; Nadja, New York; 1982; private collection.

### **The Lost Ones**

Charles Klabunde/Samuel Beckett; The New Overbrook Press, Stamford, Connecticut/Charles Altschul, Stamford; Connecticut; 1984; lent by Charles Altschul.

### **1¢ Life**

Pierre Alechinsky, Jim Dine, Allan Kaprow, Claes Oldenburg, Andy Warhol, et al/Walasse Ting and Sam Francis, editors; /E. W. Kornfeld, Bern, Switzerland; 1964; Collection of Herb Levart, New York.

### **Paros**

Laurence Bach/Robert Cooke Goolrick; /Neuberger Museum, State University of New York, Purchase, 1978; private collection.

### **Physiologus Theobaldi Episcopi**

George Sadek and Rudy Pozzatti/Bishop Theobald of Assisi; Indiana University Press; 1964; Collection of George Sadek, New York.

### **Picasso, Creator and Destroyer**

Francoise Gilot/Arianna Stassinopoulos Huffington; /The Franklin Library, Franklin Center, Pennsylvania; 1988, courtesy of the Franklin Library.

### **A Primitive Like and Orb**

Kurt Seligmann/Wallace Stevens; The Banyan Press/The Gotham Book Mart, New York; The Fales Library, New York University, New York.

### **The Printed Poem/The Poem as Print**

James Trissel/May Swenson, James Trissel/Robert Bly; /The Press at Colorado College, Colorado Springs; 1985; The Fales Library, New York University, New York.

### **The Quarrel**

Robert Motherwell/St Stanley Kunitz; /Tyler Graphics Ltd., Mt. Kisco, New York for the American Poetry Review; 1983; private collection.

### **Rebuke of the Rocks**

James Trissel/Robert Penn Warren; /The Press at Colorado College, Colorado Springs; 1976; The Fales Library, New York University, New York.

### **The River**

John Jagel/Raymond Carver; Darrell Hyder, North Brookfield, Massachusetts/William B. Ewert, Concord, New Hampshire; 1986; The Fales Library, New York University, New York.

### **Small Hymns**

Mary Ann Hayden/Joyce Carol Oates; Meadow Press, San Francisco/William B. Ewert, Concord, New Hampshire; 1983; The Fales Library, New York University, New York.

### **6 Mid-American Chants**

Art Sinsabaugh/Sherwood Anderson; /The Nantahala Foundation, Jonathan Williams, Highlands, North Carolina; 1964; Collection of Jeffrey Cooper, Philadelphia.

### **6 Poems**

Dimitri Petrov/Thomas Hood; /Sol Mednick and Arthur Williams, Philadelphia, Pennsylvania; 1946; private collection.

### **The Songlines**

/Bruce Chatwin; /The Franklin Library, Franklin Center, Pennsylvania; 1987; Courtesy of the Franklin Library.

### **The Song of Los**

William Blake/William Blake; /The Trianon Press, Paris, for The William Blake Trust, London; 1975; The University of the Arts Study Collection.

### **The Sound of Feathers**

John Digby/Joan Digby; The Red Ozier Press, New York; 1982; private collection.

### **21 Etchings and Poems**

Salvatore Grippi/Richard Wilbur, Azio Martinelli/Horace Gregory; Anderson-Lamb/Morris Gallery, New York; 1960; Collection of the Esther Raushenbush Library of Sarah Lawrence College, Bronxville, New York.

### **Typographic Years**

Joseph Blumenthal/Joseph Blumenthal; Stinehour Press, Lunenburg, Vermont/Frederic C. Beil, New York; 1982; private collection.

### **Voyages**

Leonard Baskin/Hart Crane; The Gehenna Press, Northampton, Massachusetts/The Museum of Modern Art, New York; 1957; private collection.

### **The Work and Play of Adrian Wilson**

Adrian Wilson/Adrian Wilson and Joyce Lancaster Wilson; The Press in Tuscany Alley, San Francisco/W. Thomas Taylor, Austin, Texas; 1983; lent by W. Thomas Taylor.

### **The Worlds of Kafka and Cuevas**

Jose Luis Cuevas/Franz Kafka; /The Falcon Press, Philadelphia, Pennsylvania; 1959; The University of the Arts Study Collection.



**A Selection of Modern European  
Masterworks from the Collection of  
Arthur P. Williams**

Information on books in this exhibition appears in the following format:

Title of book; artist; author; publisher; date.

**a beast-drawn man**

Karel Appel; Bert Schierbeek; De Bezige Bij, Amsterdam; 1962.

**Cirque**

Fernand Léger; Fernand Léger; Tériade, Paris; 1950.

**Contre Terre**

Germaine Richier; René de Solier; André et Pierre Gonin, Lausanne, Switzerland; 1958.

**Divertissement**

Georges Rouault; Georges Rouault; Tériade, Paris; 1943.

**Florilège des Amours**

Henri Matisse; Pierre de Ronsard; Albert Skira, Paris; 1948.

**La Tentation de Saint Antoine**

Odilon Redon; Gustave Flaubert; Ambroise Vollard, Paris; 1938.

**Le Chef-d'Oeuvre Inconnu**

Pablo Picasso; Honoré de Balzac; Ambroise Vollard, Paris; 1931.

**Parler Seul**

Joan Miró; Tristan Tzara; Maeght, Paris; 1948-50.

**Pour un herbier**

Raoul Dufy; Collette; Mermod, Lausanne, Switzerland; 1951.

**Si je mourais là-bas**

Georges Braque; Guillaume Apollinaire; Louis Broder, Paris; 1962.

**Four Bookbinders**

A group of contemporary models, recently produced by four bookbinders, are presented in this invitational section, including:

**William Anthony**

Iowa City, Iowa  
Coptic binding, fifth century  
Coptic binding with Coptic endbands, fourth/fifth century  
Early Medieval binding with tabs, eleventh century  
Girdle book, fifteenth century  
Stonyhurst Gospel, seventh century  
The Printed Book

**Gary Link Frost**

Austin, Texas  
Cut-away model of leather binding  
Girdle book  
Paper covered binding  
Sixteenth century prototype in wooden boards; collection of Annie Wilcox, Tremel, Iowa City, Iowa.

**Hedi Kyle**

Philadelphia  
Double volume bound into enclosure  
Piano hinge album  
Variations on the Concertina fold: Flag Book, Panorama Book, Scrapbook

**Pam Spitzmueller**

Washington, D.C.  
Fifteenth century northern European style link stitch binding  
Fifteenth century northern European style long stitch/link stitch binding  
Sixteenth century Italian long stitch binding  
Historical long stitch and link stitch sewing combination  
Nineteen historical through-the-fold sewing techniques

Book

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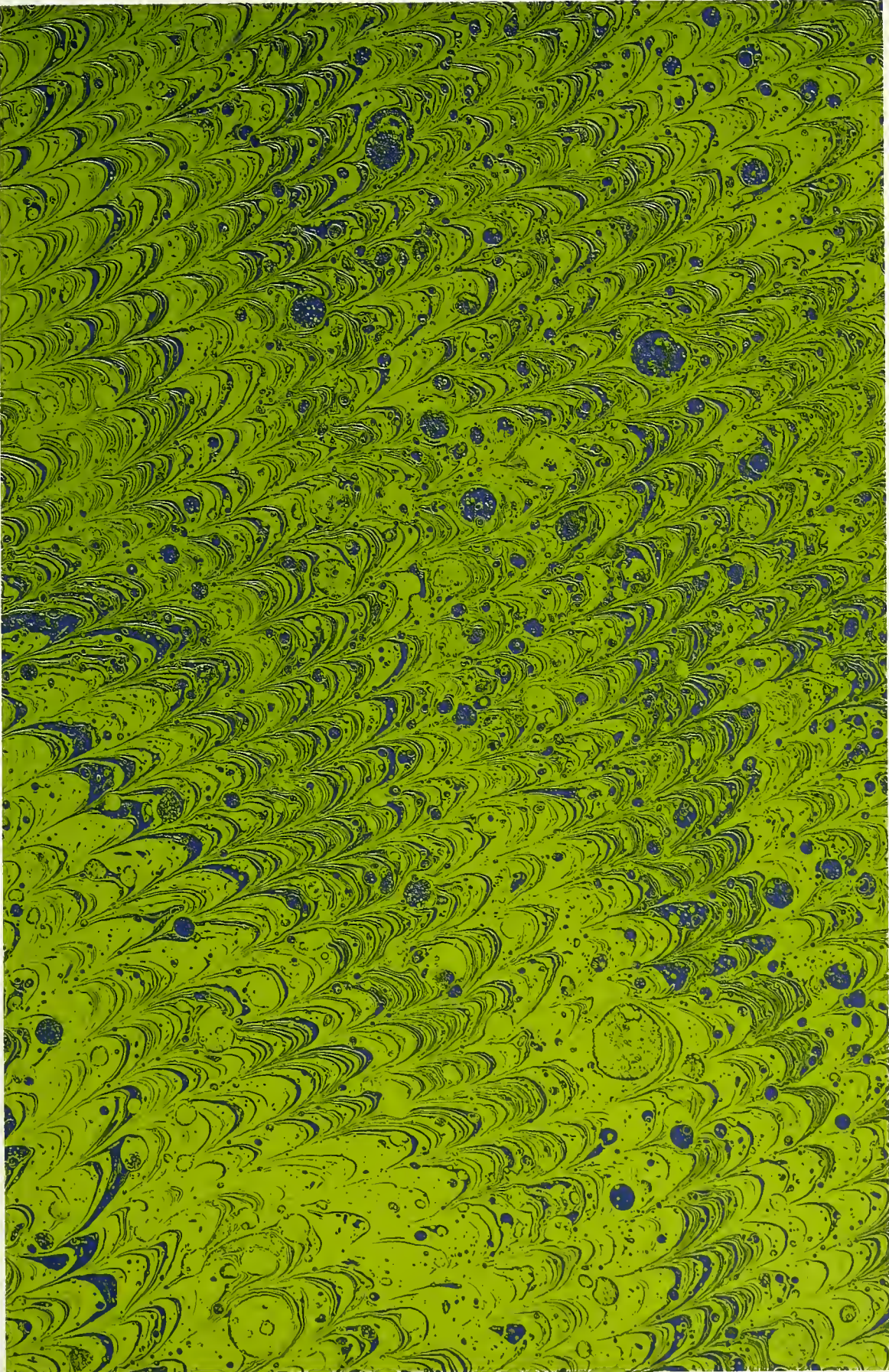
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